ニューヨーク1997

JOHN CARPENTER'S

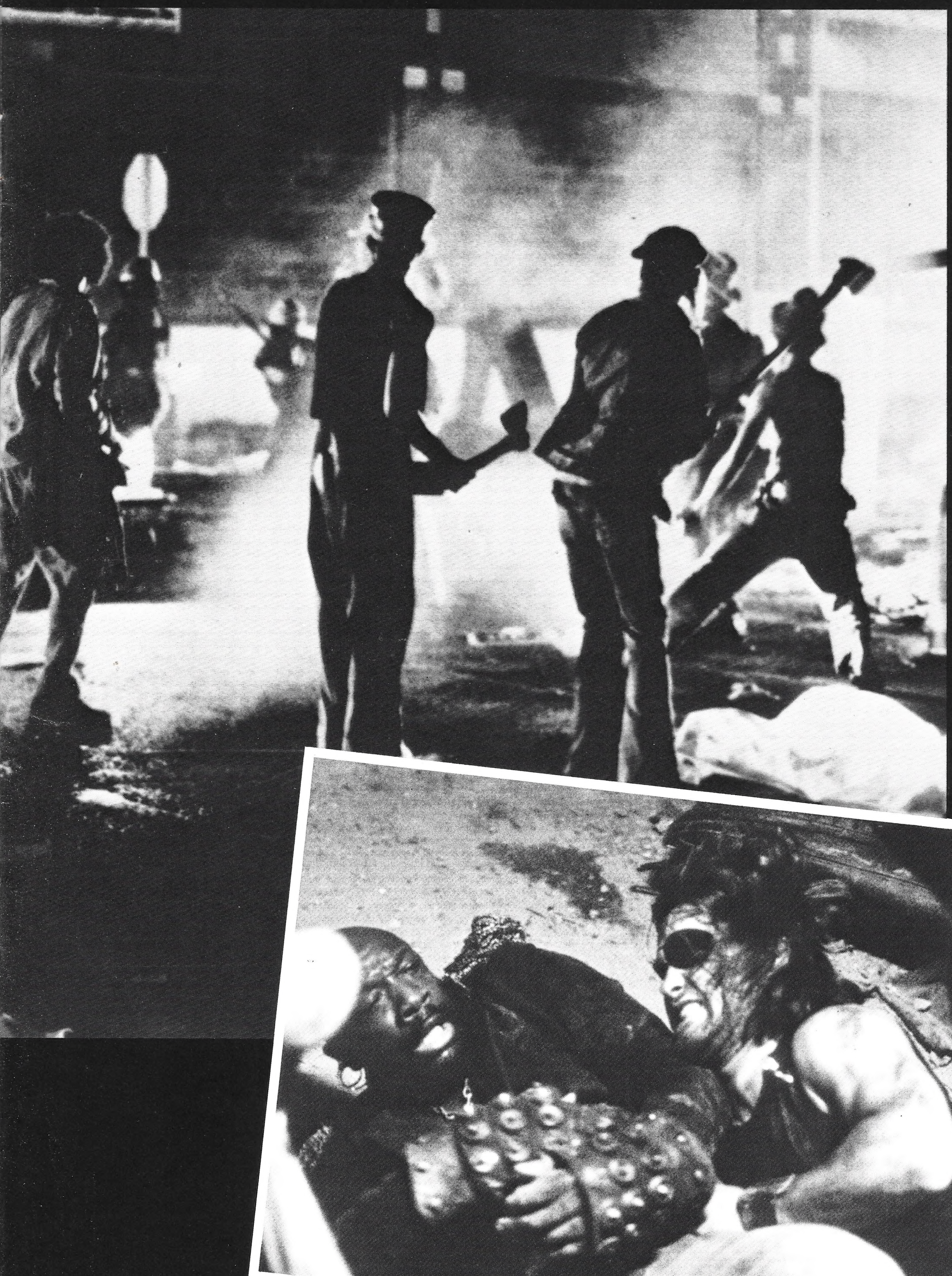
ESCAPE FROM NEW YORK

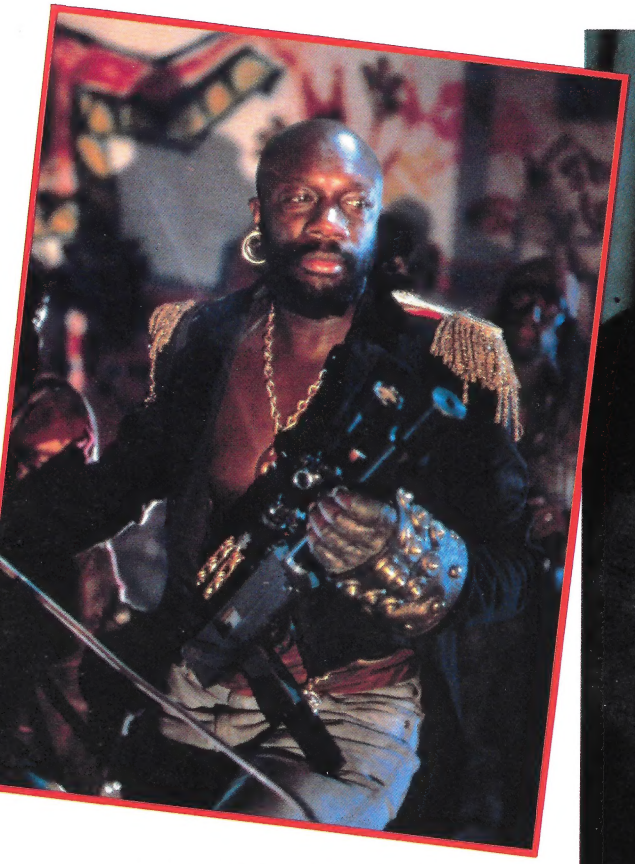
American movie 1981 Production
<Color work> Panavision

Japan Herald movie

DOLBY STEREO™
IN SELECTED THEATRES

NEW YORK 1997





Commentary

There are countless movies about New York. It's a city where you never know what's going to happen, and where anything is possible. And it's a city filled with boundless charm. It's the perfect setting for a movie. Films of all genres have been made here in the past, and they will continue to be made here in the future. But has there ever been a movie that has "blasphemed" New York to this extent?

The year is 1997. Manhattan Island in New York has become a gigantic prison. It is surrounded by towering walls, and the rivers and canals leading to the island are electrically charged. The Statue of Liberty is a watchtower. Escape is completely impossible. And across the United States, 3 million prisoners dressed in provocative, flashy fashions indulge in fleeting acts of violence. The presidential plane makes an emergency landing in the middle of this New York prison. Snake, the king of crime, is sent in to rescue the president. He has 24 hours...

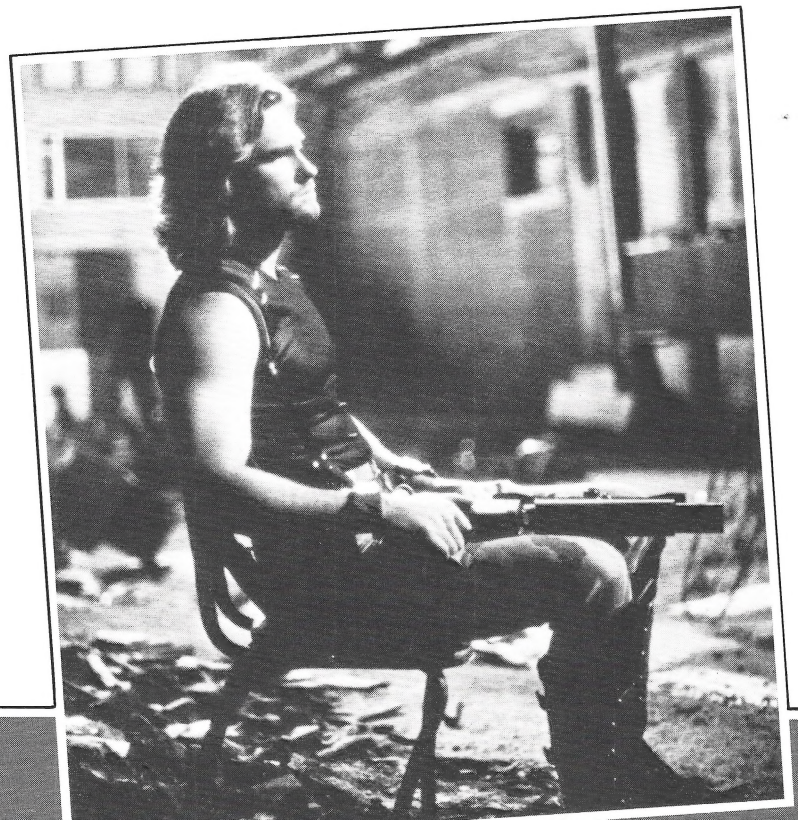
"New York 1997" is a suspenseful action film set in the decadent, near-future New York at the end of the century, with a bold and bizarre premise.

The director is John Carpenter. He satisfied the curiosity of movie fans with "Halloween" and "The Fog." He was born in Kentucky in 1948. While studying at the U.S.C. Film School, he made the short film "The Resurrection of Broncho Billy," which won the Academy Award for Best Short Film. His first feature film was "Dark Star," a sci-fi parody he produced with Dan O'Bannon, who also wrote the original story and screenplay for "Alien," and is renowned as a legendary masterpiece (its Japanese release has been eagerly awaited, and it has now been decided that it will be shown at the Pia Film Festival, which will be held at the Bungeiza Theater from May 12th to 18th). He then went on to work on "Fortress Police" (broadcast on TV in Japan) and "The Singer," and rose to fame with "Halloween," followed by "The Fog" and this film. His diverse talents are well-known, and he is once again co-writing the screenplay and taking charge of the music for this film.

The film is produced by Deborah Hill, who also worked with Carpenter on "Halloween" and "The Fog," and Larry Franco, who is also Carpenter's chief assistant director, has invested an astounding $10 million to help him develop his new talent.

The lead role is played by Kurt Russell, who played Presley in "The Singer" and recently appeared in "Used Cars." This time he plays the outlaw, the villain Snake, and he brings a strange power to the role. Other cast members include Donald Pleasence, who also appeared in "Halloween," Adrienne Barbeau from "The Fog," Ernest Borgnine from "The Black Hole" and the King of Soul, Isaac Hayes.

(Running time: 1 hour 39 minutes)



Story

The year is 1997. The end of the century. There is no hope for the 21st century, and the international situation continues to be like the "Sword of Damocles" hanging over our heads, barely maintaining a "balance of terror." However, optimism is by no means permitted. Chaos. People's lives are decadent, plagued by the terminal illness of civilization, yet there is no sign of the cultural advancement of the 19th century. Decadence. And violence...

This is New York. Just 15 years ago, this city was the object of admiration for young people all over the world, but now it has fallen into ruin and become a prison. Manhattan Island is surrounded by towering walls, all the rivers and waterways leading to the island are electrically charged, and every bridge is riddled with landmines.

Helicopters constantly circle overhead, trailing several streaks of light. The Statue of Liberty is a watchtower. It has been renamed "Liberty Island Security Control" and is staffed by prison warden Bob Hawk (Lee Van Cleef).

This unimaginably huge prison is home to 3 million inmates from across the United States. They don striped prison uniforms, no shaved heads, and dress in provocative, flashy fashion, which oddly matches the decadent atmosphere.

When a "good-looking" transvestite invites a man, street gangs go overboard. Death matches are held in Madison Square Garden, with thousands of prisoners' eyes shining. Escape is impossible. Food is only dropped off in Central Park once a month. There are no dreams or hopes. Prisoners live in ephemeral violence, and the strange force envelops the city.

One night, under the reign of impersonal darkness, the president's (Donald Pleasence) plane is hijacked by extremists. And, of all things, the plane makes an emergency landing in the middle of Manhattan. The president is carrying important documents that could threaten the survival of the nation. Surrounding him are hordes of bloodthirsty prisoners. There's no way he could miss such an opportunity.

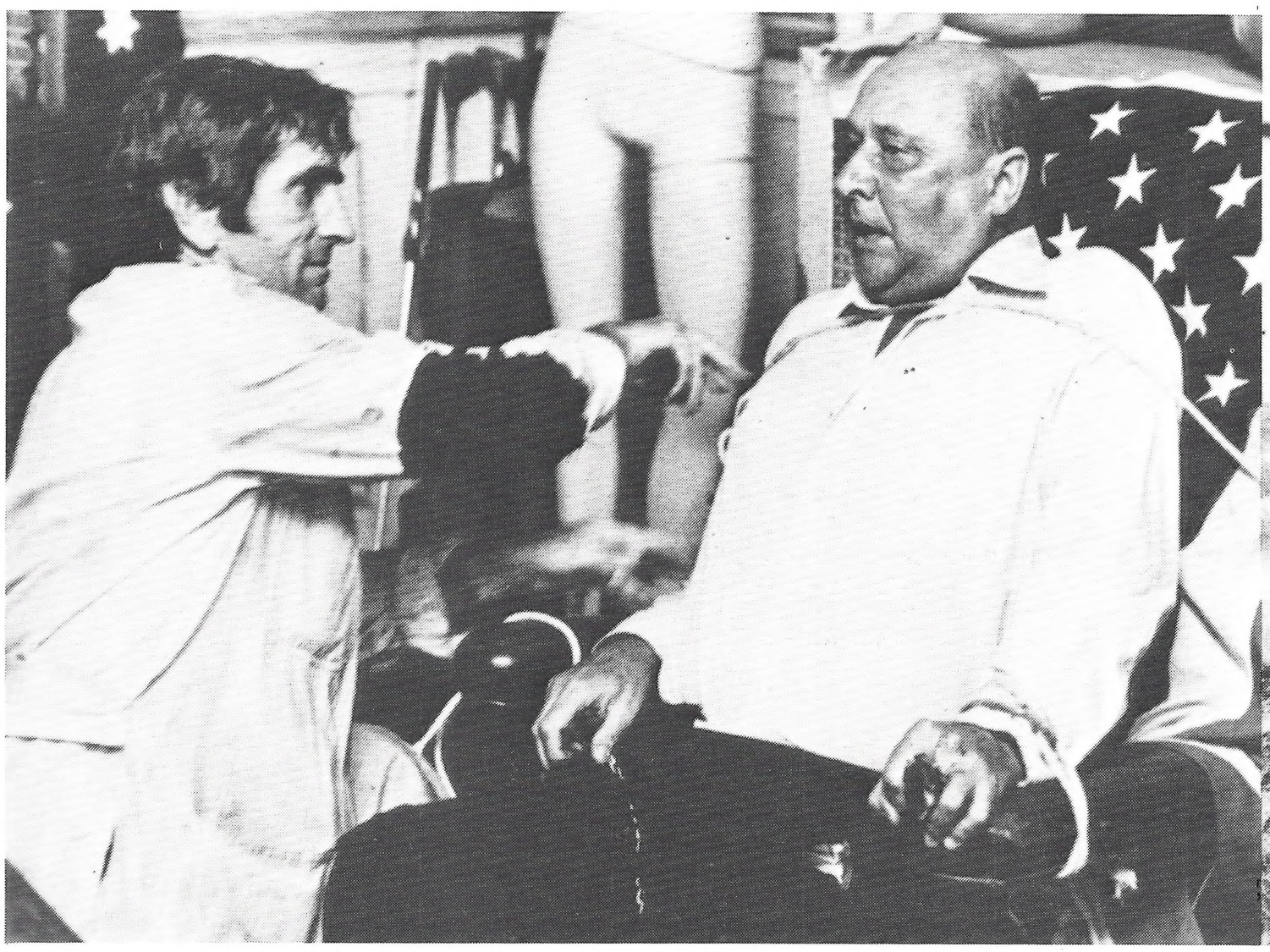
The Gypsies are the prison's most violent street gang. Led by Duke (Isaac Hayes), they have taken the president prisoner. They then make a bold demand of the U.S. government: "The immediate release of all 3 million prisoners." What an audacious demand! In response, the government takes an equally surprising countermeasure.

Snake Plissken (Kurt Russell). The king of crime, feared by 3 million prisoners. A brilliant, calm, and agile villain. He covers one eye with a black eye mask, pulls back his long hair, and holds a gun.

His appearance exudes dandyism. But now Snake is tasked with rescuing the president. Why him? The reason is simple. He was chosen to rescue the president in exchange for his release. A special nitroglycerin was injected into his neck. It would explode if the president was not rescued within 24 hours. A race against time, a challenge to the impossible, began.

Snake enters Manhattan by glider. He lands on the roof of the World Trade Center. From there, he descends into the city of madness. Waiting for him are countless street gangs. They attack Snake from the rooftops of buildings, in winding alleys, subway exits, and manholes. Alone and helpless, Snake is left battered and bruised by his futile struggle.

He finally made it to the Gypsies' hideout. Duke took him to Madison Square Garden. He was pulled into the ring. Now, in front of a crowd of glaring prisoners, the death match was about to begin. His weapon was a bat with nails driven into it. His opponent was a sadistic giant. A gong rang. A thunderous roar of

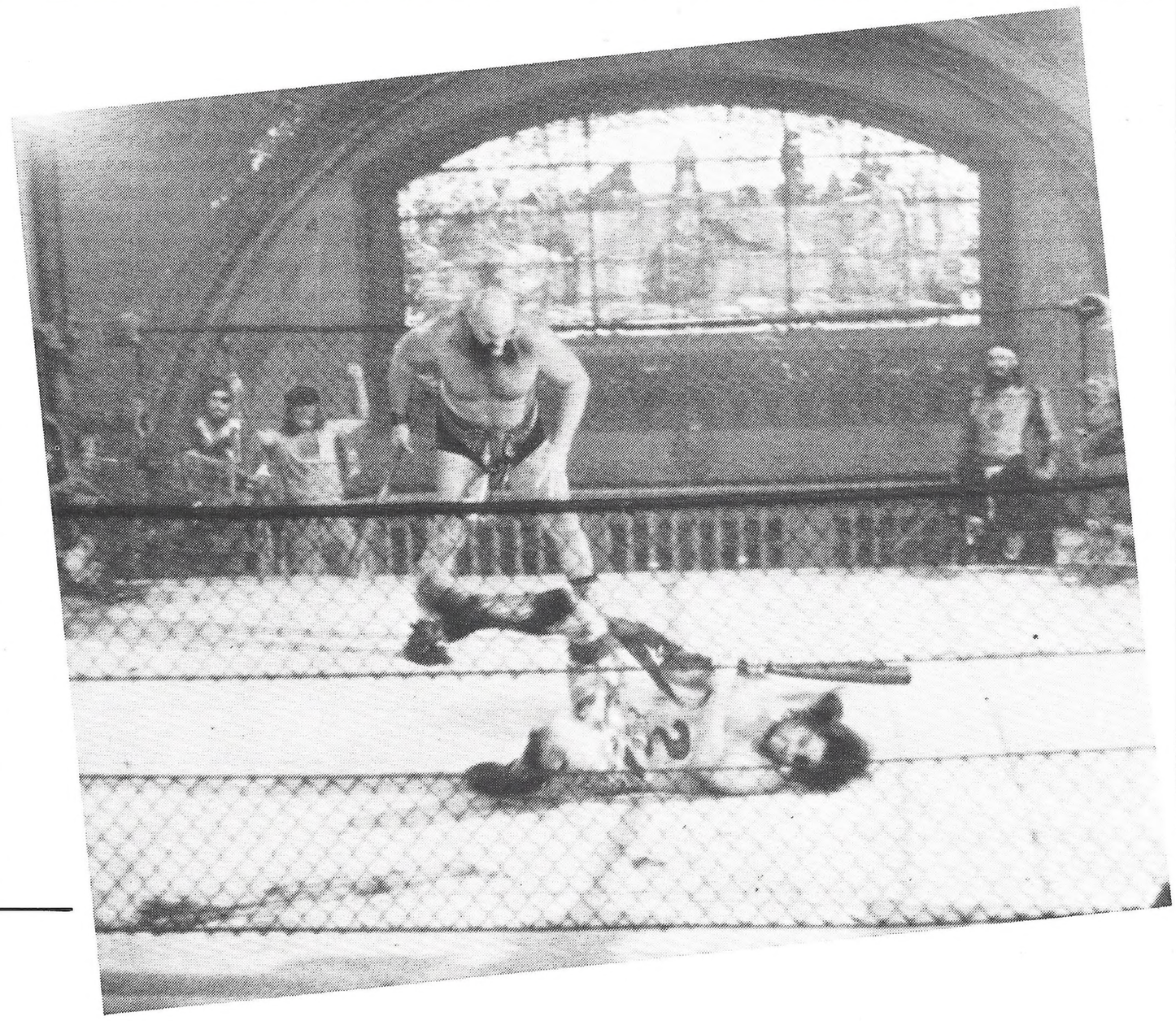


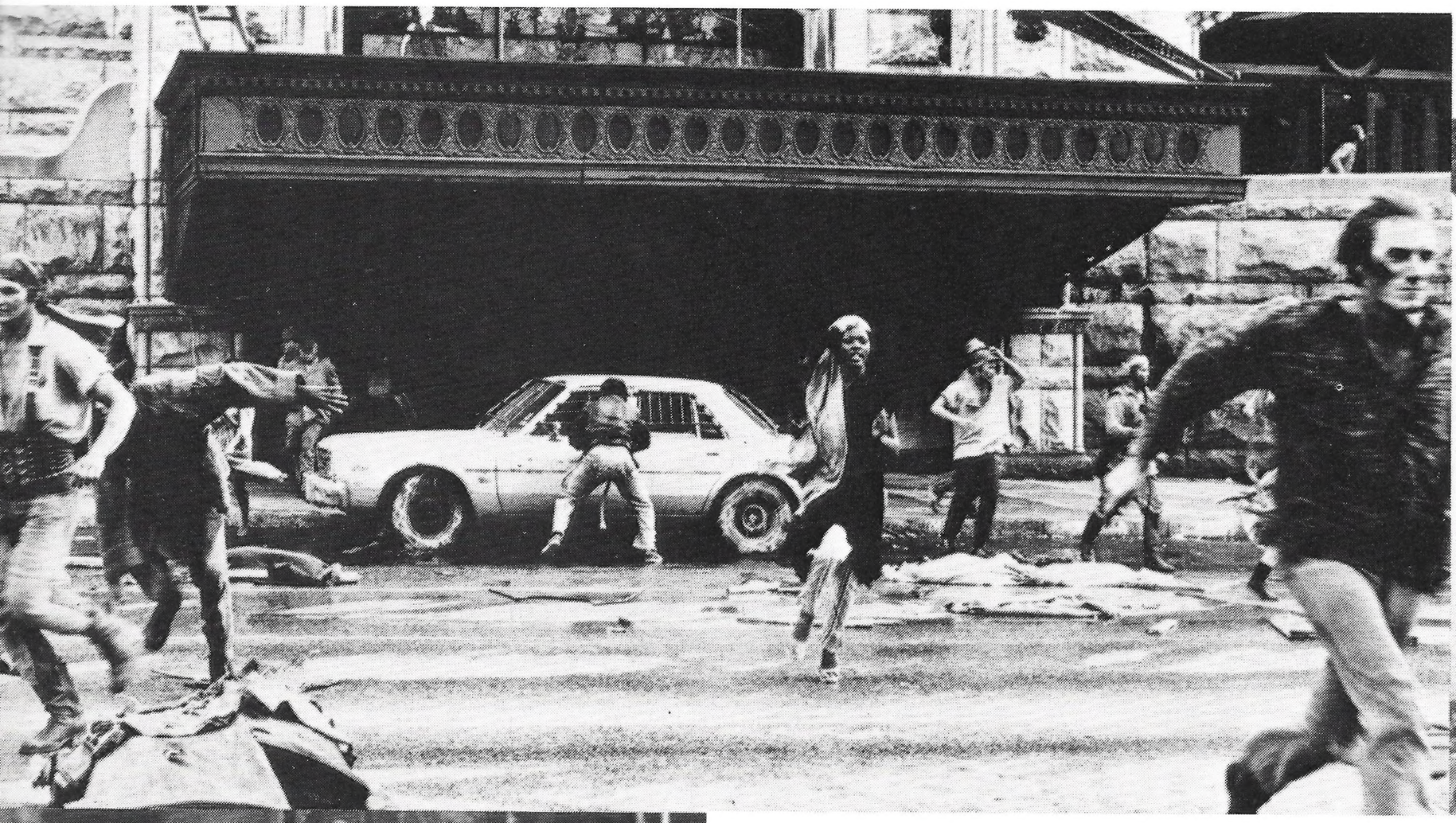
rage and cheers rose up. The dull sound of bones shattering. A scream... The giant leaped and sunk to the mat.

Time ticks mercilessly. Snake meets two inmates, a taxi driver named Cabbie (Ernest Borgnine), and a deputy.

With the help of Blaine (Harry Dean Stanton), who has defected from the White House, and his mistress Maggie (Adrienne Barbeau), they succeed in rescuing the president from the Gypsies. The next step is to escape Manhattan.

Shaking off the pursuing street gang, the two men faced the final wall. At that moment, Snake was dragged down by someone. It was Duke again. Snake and Duke. The two dark kings were about to engage in a final deadly battle. But there was no time left...





Fantasy and reality intertwine in a strange way

--The genius of John Carpenter

I'm sure many people came to see this film because it was directed by John Carpenter. Of his previous films, I'm a big fan of "The Fog," but I recently had the chance to see his first full-length film, "Dark Star," and I fell in love with it even more. It's a story about a spaceship, but it's full of humor, a poetic quality, and a very intelligently crafted masterpiece.

Needless to say, he is one of the young leaders of the new American film, a contemporary of Steven Spielberg and John Landis. A man of many talents, he writes his own screenplays and even composes his own music. While he has worked on straightforward films like "The Singer," about Elvis Presley, his true forte lies in fantastical or fantasy works, which manifest themselves in the forms of science fiction, horror, and supernatural dramas. This latest work, in a word, is a suspense action film with a futuristic society theme, but fantasy and horror are its cornerstones.

The story's setting, the product of this fantasy, is most intriguing. The crime rate in New York today is abnormally high. If things continue as they are, there's no telling how far it will go. This quirky fantasy, which includes a scathing satire that suggests that they should just turn the entire island of Manhattan into a prison, is a delight to watch. It is truly ironic that the Statue of Liberty, a symbol of America, the land of freedom, has been turned into a watchtower entangled in barbed wire.

Many films depicting future society have serious themes such as food crises and closed, controlled societies. However, this latest work is a more casual adventure action film. The future country, in which New York, the pinnacle of modern culture, has fallen into ruin and turned into a jungle of skyscrapers, is of interest as a critique of civilization, but for us, the sight of the coveted Broadway turned into a garbage dump is a shock that goes beyond reason.

Manhattan is an island, like a sandbar in the Hudson River. Perhaps because we've become so accustomed to it, we don't even think about it as an

Movie critic **Juzaburo Futaba**

island. But when we think about it, we realize that it is connected to the outside world by bridges. If all those bridges were blocked off by laying mines and walling them off, it would become a completely isolated island. This idea hits a blind spot, and it is the premise behind the film's appeal.

The depiction of New York as an isolated, desolate place is also interesting. The inhabitants, the prisoners, are cut off from modern civilization. There are no electric lights, and they use torches, creating a landscape reminiscent of a medieval slum. A helicopter flies into this medieval world from outside. Kurt Russell's protagonist uses firearms like those seen in "Star Wars." This creates the impression of a space adventure set on a violent, medieval planet.

This blend of ancient and modern eras is evident in other aspects as well. For example, the protagonist, Snake, is dressed in the nostalgic one-eyed pirate style of a maritime period drama. Kurt Russell, who plays the character, transformed from his Disney comedies into a completely different person in "The Singer," and I was surprised to see him transform into an even more different character. Given that he appeared in two films in a row, it seems director Carpenter favored him. Jokes aside, this pirate-style protagonist sets out on a special mission from Director Lee Van Cleef to rescue a kidnapped president, a move reminiscent of modern espionage action movies in which a VIP from the East is escorted to the West. Furthermore, to avoid disobeying orders and escaping en route, he is given a dangerous injection that will kill him if he doesn't return within 24 hours, adding a sci-fi touch. I imagine Carpenter and Nick Castle had a lot of fun mixing things up when they were writing the script.

Infiltrating enemy territory to save someone, then breaking through a tight security net to escape is a familiar format in war action and spy suspense films. The story of this film can be seen as an application of this format. However, the location where the protagonist works is unconventional and bizarre.

In a word, it is an urban jungle where violence and brutality are everything. It is a world filled with beast-like people who enjoy death matches and grotesque shows. It is filled with an abnormal sense of dread reminiscent of the gay bar that appears in William Friedkin's "Cruising," released this spring. It also has shocks and thrills reminiscent of the terrifying depictions of multiple violent gangs attacking one after another in Walter Hill's "The Warriors," released two years ago. The setting of a ruined New York is fantasy, but the fear and suspense portrayed are very realistic. This strange mixture makes it uniquely interesting.

Duke, played by Isaac Hayes, is a sort of dark lord, the ruler of 3 million prisoners imprisoned on Manhattan Island. It seems like an ironic prophecy that New York would be ruled by black people, but the protagonist, who has infiltrated a world dominated by such a violent gang, has no idea what dangers await him. This is the key to the drama. The only characters who seem relatively normal are the taxi driver Cabby, played by Ernest Borgnine; the intelligent Blaine, played by Harry Dean Stanton; and his mistress Maggie, played by Adrienne Barbeau. Snake wins over these three allies and advances the rescue mission for the president, played by Donald Pleasence. However, it's impossible to know when these three will betray him, which adds to the suspense.

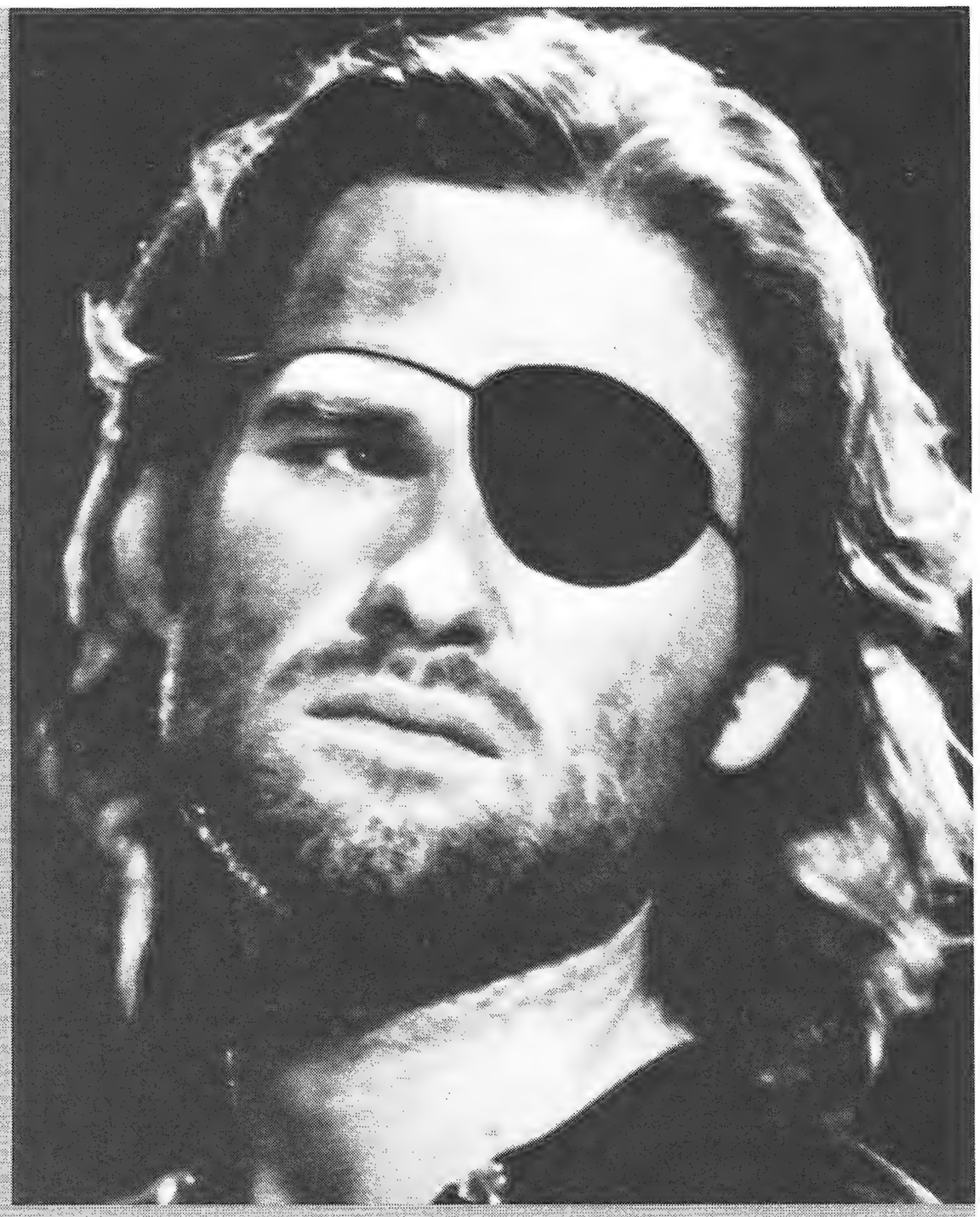
The race against time to escape within 24 hours is one element of suspense, but the cassette tape containing the important information the president needs to announce to the world and earn points also becomes a suspenseful prop. Moreover, this prop serves as the finishing touch to the protagonist's amusing retaliation against authority at the end.

Once they leave Duke's lair with the President, the film develops into a linear suspense story of escape and pursuit. The familiar car chase element is also incorporated here. As already mentioned, the film is extremely ironic from the very beginning, but this irony also contains elements of parody, and there are many scenes that can be interpreted as parodies of various genres of films that have come before. This car chase can be seen as one example, and the scene where they break through a minefield could also be said to be a variation on a war film. The high wall that they come up against at the end is reminiscent of the wall that separates East and West Berlin. It seems that John Carpenter's talent is finally beginning to be displayed in a wide range of genres.

Staff and cast members reveal their true selves and production anecdotes through a microphone

From a special interview for a college radio station

Snake
KURT RUSSELL



カート・ラッセル

Since appearing in Elvis's film "The Young Young Parade" at the age of 9, Kurt Russell has appeared in numerous films. It's a bit of a coincidence that John Carpenter, who directed "Escape from New York," made a tele-feature about Elvis' life, in which Russell's performance received great acclaim.

---Kurt? You said "New York" is a movie set in the near future. Can you tell us more about that?

Russell: This is what would probably happen if the crime rate in America reached 400 percent. And this is what would happen if America's prisons were overwhelmed.

If you walled off the entire city of New York and made it into a prison, you'd be stuck there for the rest of your life, no matter what crime you committed. End of story.

A plane carrying the president is attacked by terrorists and makes an emergency landing in New York. The government must rescue the president. The government dispatches a rescue team, but is unable to intervene when they learn that the president has already been taken hostage. However, with the summit meeting about to begin, they must rescue him within 24 hours... What would you do? The police commissioner turns to a man who is an expert at survival. He is the toughest soldier currently in the country, and a hired soldier at that, and he doesn't care what happens. It's not because he wants to die; in fact, the opposite is true; he truly wants to survive. So, what is his purpose in doing it? Only he knows the secret.

---Is this movie an action movie, an adventure movie, or a horror movie?

Russell: "I feel that this film has a strong message behind it, but it's up to the viewers to judge that. When we start shooting a film, we don't consciously try to understand the message behind it. Because it's obvious that there is one. We just shoot the film and simply surrender ourselves to the physical labor of filming. That's what dreams are, and that's what filmmaking is all about. What can we convey behind it? Once the film is finished, a unique color will naturally emerge. The color of the film will determine what you feel behind the scenes. This film also has color. Some messages are conveyed through glaring colors, but clearly that's not the real message. In other words, the glaring color is kept to a minimum."

---In this movie you play a character called "Snake." What kind of role is that?

Russell: "This guy had stolen countless credit cards from major banks, gotten caught by the police, and been in prison. Now he's facing the prospect of spending the rest of his life behind bars, and now he's being offered a trade-off. I think New York just happened to be New York for him. It didn't matter to him whether it was Siberia or New York. He just went to New York because he wanted excitement. He's a man who lives day to day. That's why he'll continue to survive. In other words, he's a soldier with bad luck. I call him a soldier, but he's a hired soldier, but he's also a crime lord, a soldier through and through. He's a very dangerous man, and a very violent man, but there's something about him. I think that becomes clear as the movie draws to a close, and even if it's not clear what that something is, by the end of the movie you'll start to understand this character."

---Why did you take on this role?

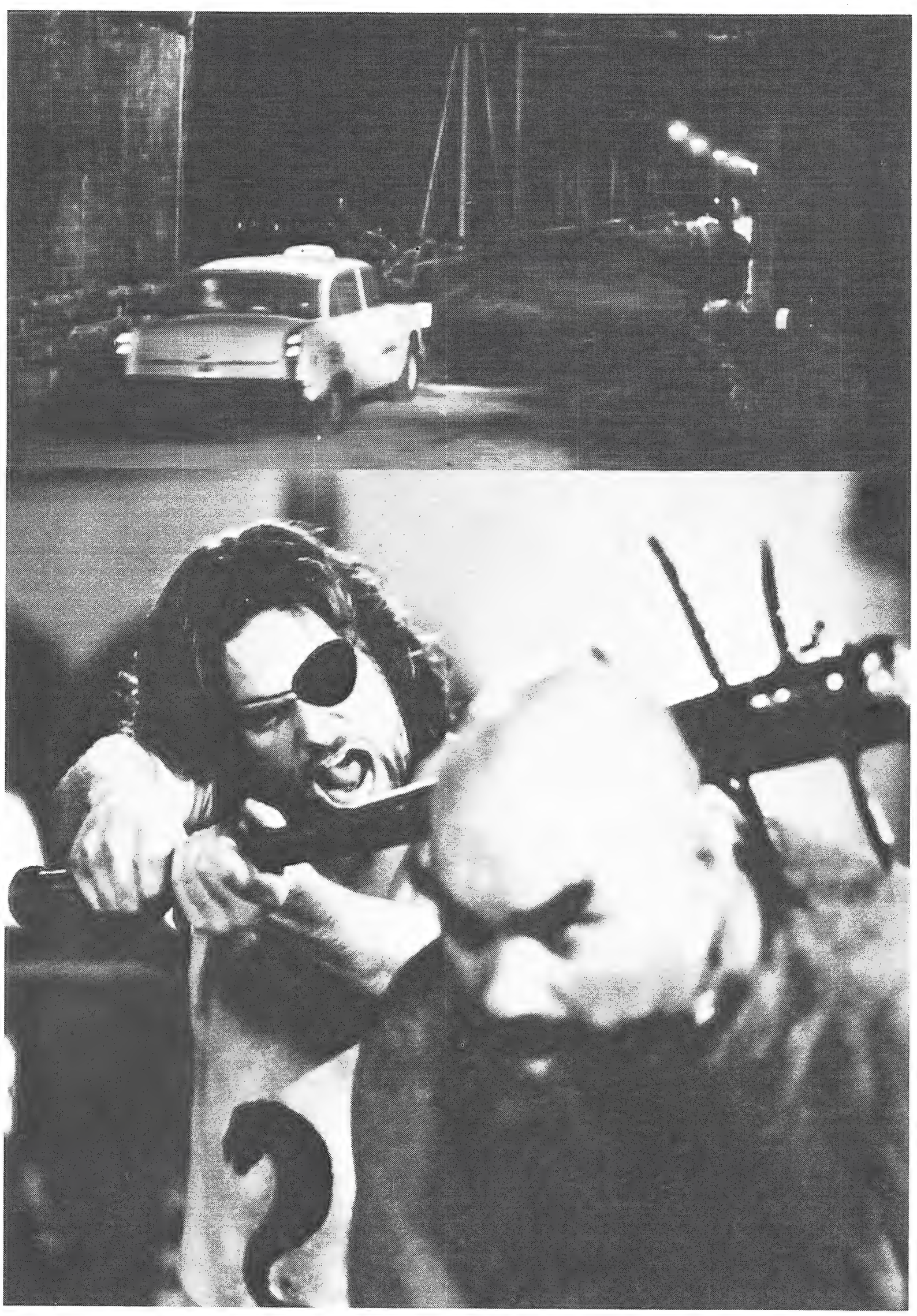
Russell: "Because I thought it was interesting. As a character... I mean, we all have times when we wish we could be like that person, right? This character had that."

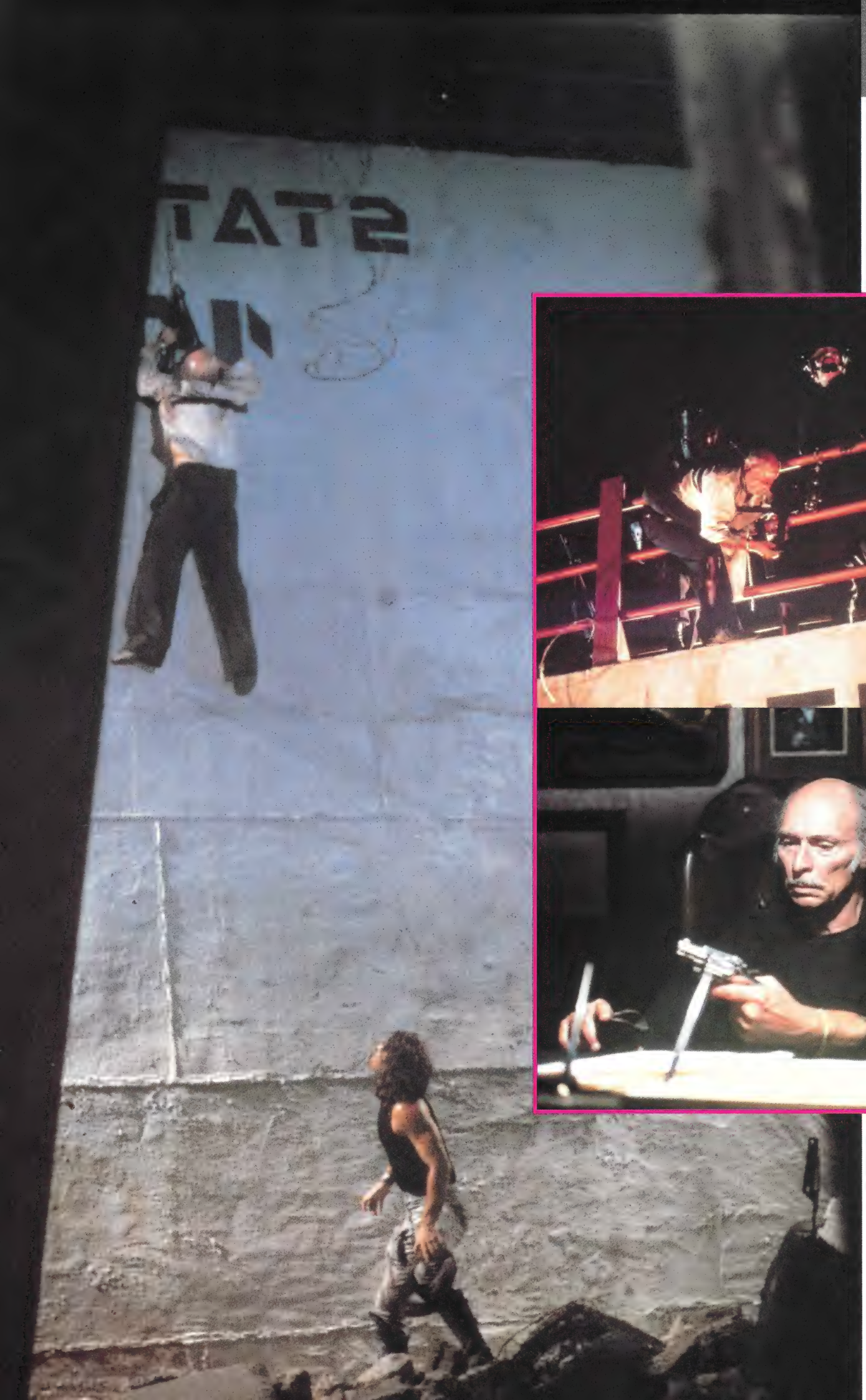
---This movie seems to have a lot of action scenes and stunts. Did you do any of the stunts yourself?

Russell: "I did it with a stuntman. There were some pretty dangerous parts, and it would have been too difficult to do it alone... I had to break through windows, jump onto cars, do fight scenes, swing a bat with nails on it, and have a getaway car explode... I did a lot of different things."

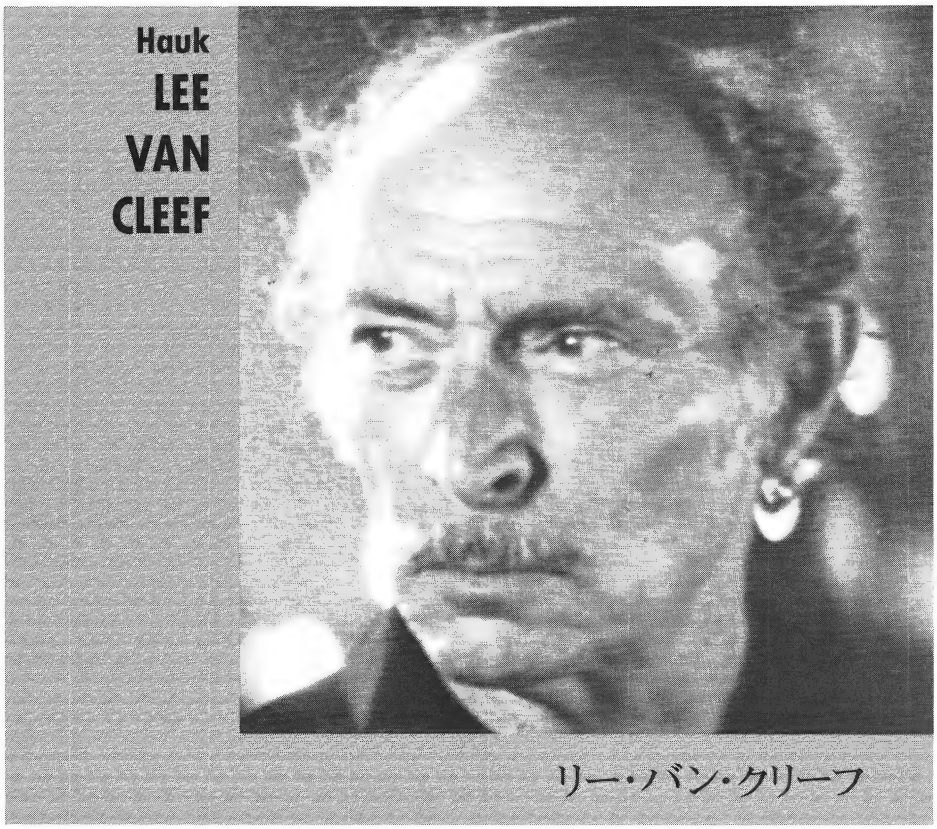
---I read an article saying you like violent works, but when did that start?

Russell: "When I was 9 years old, I used to jump off roofs, pretend to die, play with water guns, and smear ketchup on my face. I loved it. I still do. I love watching those kinds of things, and I love movies like that. I love being scared, being surprised, and seeing things that reward good and punish evil."




STATS

Lee Van Cleef, who plays the intimidating prison warden in "Escape from New York," began his acting career shortly after the war and has since become known for a number of famous "villain" roles, including "Mister Roberts," "Maverick's Gold," and "High Noon." His success truly makes him worthy of being called "the actor's actor."



---Did you decide to pursue a career as a villain?

Lee: It wasn't a big decision or anything like that. I was unsure about even making it as an actor. But then, by chance, I played Mannion in the play 'Mister Roberts,' and he was a tough, violent guy. It's strange, but when you play the same character for 15 months, you become the character. Try doing eight shows in a week, and you get into the character. It was after that that I got the villain role in 'High Noon.' It was a rewarding job, after all. It wasn't necessarily the same person as me, but it was just by chance. From then on, I was offered one villain role after another in Hollywood. I was typecast, though.

---How does it feel to be the antagonist?

Lee: "It's the most fun. I get to do things I normally can't do... I don't mean that I can play, but there are a lot of aspects to it that I can enjoy... If you ask why it's fun, it's because there are more things I have to do than in a normal, normal role, so I guess you could say it's an adventure, that's why... You could also say that the more disliked a role is, the more human it becomes."

---What kind of character is Bob Hauk in "New York..."?

Lee: "He's not a bad guy, he's just a tough guy. The only bad-guy element is that he has Kurt Russell's character get a shot... I mean, he says he needs to be protected from germs and bacteria before he goes into a dangerous area or whatever... but then we find out he's put two explosives in his arteries."

---You're only wearing one earring. Why?

Lee: "It's out of respect for different cultures. It started when I was in the Navy. I traveled all over the world doing that.

...I think it was between 1942 and 1946. I've been wearing them on and off since then. I started wearing them again a few films ago, and directors and producers noticed and wanted me to wear them in my films too... This time I'm playing a prison warden wearing earrings."

---You gained attention after appearing in a series of Italian "spaghetti westerns" with Clint Eastwood. Can you tell us how that came about?

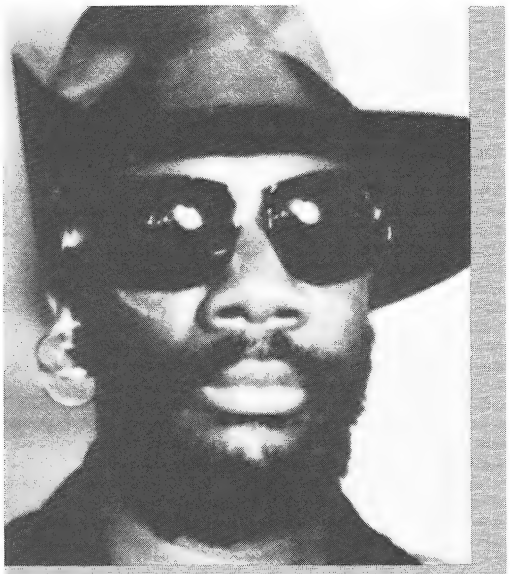
Lee: "I think he was perfect for the role of Roddy in 'Rawhide.' After that, he hardly appeared in any other films until 'A Fistful of Dollars.' Then, I moved into his house for a while, and we co-starred in 'For a Few Dollars More.' Next was 'For a Few Dollars More.' We became a trio with Eli Wallach. Those films were the impetus for what came next."

---You co-starred with Gary Cooper in High Noon. What do you remember about him?

Lee: "Coop (Cooper) was a quiet, easy-going, wonderful guy. He showed up on set every day and would talk to anyone. In his spare time, he would talk to everyone and never shy away from anyone, so I felt embarrassed. He would talk to extras and just about anyone who was on set. Everyone loved him, and I think he knew it.

---Finally, "Escape from New York" is director John Carpenter's vision of the near future. What message does this film convey to you?

Lee: "He's telling us to be careful, that something could happen. I don't think there's any other message. If things continue as they are, there's no telling what will happen in the future. It seems to me that he's using the form of a prison to point out the future direction of the world."



Duke

ISAAC HAYES

アイザック・ヘイズ

Isaac Hayes has long reigned as the king of soul music and film scores. His hits include "Soul Man," the theme song for "Shaft," and his most recent hit, "Groundhog Day." Of his 21 albums, 10 have gone gold and five have gone platinum.

In addition to music, he is also active as an actor, appearing in three films and the TV series "Rockford Files."

---Isaac? What role are you playing in "New York..."?

Hayes: "He's a villain, but it's so much fun I don't mind. It's an interesting role and leaves a strong impact, so I think it was a good chance to test new possibilities as an actor. The character's name is the Duke, the Duke of New York... in other words, the man who rules over everything. If you meet the Duke, you're in big trouble, that's the story. As I've said many times before, it's fascinating to play a character who has such great power that just the mention of his name can make grown men tremble."

---How is the Duke portrayed in this story?

Hayes: "New York is a penal colony. Nearly three million violent criminals are on the loose, and it's like a race for survival. No one's allowed inside, and food is dropped from the sky, so it's first come, first served. Duke is the man who rules this world, and he forms his own gang, and there's nothing he can't get his hands on. So he has everything he needs to survive, and he lives a life of luxury. That's how Duke is portrayed...he's the kind of guy who shows up whenever something happens, looking for an opportunity to get himself released.

---Is it a depressing film to watch?

Hayes: "It's full of action and is just so much fun, I don't think it's depressing. There are chase scenes and it's full of suspense, so I think it's the kind of film that people who have seen it once will recommend to others that they go see it. Once you start watching it, you'll find yourself watching it all the way through. The costumes are incredible too...I don't think there's been a film like this before. It's not. The only thing that's certain is that it's a film like no other before."

--Director John Carpenter composed the film's music himself, and you have an extraordinary musical talent. Did you two discuss music at all?

Hayes: We talked about music, film scores and all that. I've seen all of his films, and he uses music so effectively in all of them. So I didn't think about getting involved with him through music. He has a lot of talent, but he's a bit of a jerk. He knows music better than anyone, and he understands what it means to compose. I can sense that. Music is like a baby to him, so we only talked a little bit about it, and I didn't interfere. My biggest interest was acting, and that's what he wanted."

---The music world seems to be a place with a lot of ups and downs, and you are also caught up in those waves.

Hayes: "I never really disappeared from the public eye, despite everything that happened. I always like to stay positive, as is the case in our profession. While they were auctioning off some of my songs in Memphis, I was in a studio in Atlanta making records for new projects. It didn't bother me. What bothers me most is all the kids who see Isaac Hayes and want to be like him. That's why I had to come back. If you're the one who's responsible for kids' dreams, and you get depressed and never come back, you could be destroying their dreams. That's what responsibility is."

---If there is a reason for the downward trend, what is it?

Hayes: "People who were thinking about the business side of things,

Maybe it's because I mistrusted them... I'm not good at business because it's boring. But it was a good lesson, and from now on I'll make sure to see with my own eyes what's going on and try to manage it properly. Because even if you're trustworthy, that doesn't mean the next person will be. That's what it comes down to. Even if you run your own business, it's a war inside a record company. I've had a lot of bad experiences. I've had bad experiences with accountants and lawyers, but even more so with record companies..."

---Finally, what are your plans for appearances after "New York..."?

Hayes: "I'd like to play a more serious role, or rather, a role where emotions are laid bare... I'd like to play scenes where I feel relieved, or sad, but I'd like a scene where anger, or any other emotion, bursts forth... Anything is a challenge. I'm prepared to be exhausted, but I'd like to try it..."

---Adrienne Barbeau played the sarcastic daughter Carol in the TV series "Maude" for five years, and also appeared in "Fiddler on the Roof" and "Grease" at Broadway, and shared the stage with Roy Clark in Las Vegas.

Now, she is devoting her energy to film, and is a great companion to her husband and director, John Carpenter.

---Adrienne? What is your role in the film?

Barbeau: "I play a prison inmate.

If you're a Yakuza mistress and you get a Python 357, you can just shoot away and feel like you're in heaven..."

---What research did you do?

Barbeau: "I learned how to shoot a . 357. At first, I didn't know what to do, but the second day I went to target practice and started picking up the gun, shooting at targets, loading it and shooting again... It was very impressive, and it felt really weird to shoot a gun... Because to make it more realistic, you shoot at a piece of paper... I mean, if you hit a person, you're dead, right? It was very unsettling.."

・--The setting of the movie is 1997. What kind of clothes will they wear?

Barbeau: "It's set in the future, so you can do it any way you like. It's basically a throwback... Isaac Hayes was wearing these old-fashioned formal suits, like morning suits. My clothes were kind of sexy, with a military-style jacket over them... My hair was messy and I looked pretty filthy for the most part... We were all running and falling through these garbage dumps of Manhattan. The nail polish was silver. They melted down batteries, took the chrome, I think it was some kind of lead, and took this silver stuff and painted it on my nails to use them as weapons..."

---Was most of the filming done in New York?

Barbeau: "There were parts shot in New York, parts shot in Los Angeles, and parts shot in St. Lewis. First of all, it was because of the need to transport equipment... Most of the film was shot at night, but there's no electricity on the island, there are tall buildings, and there were lighting issues and other issues, so we couldn't film parts of Manhattan (Island) as they were. So, actually, we used parts of St. Louis, and the train station we shot in St. Louis was similar to Grand Central. Even if they're not similar, that's still wonderful."

---What locations did you use in New York for filming?

Barbeau: "We shot it on location on Liberty Island, with the Statue of Liberty at the center." When permission was first granted, shortly after the producers received it, we all waited anxiously wondering whether we would be allowed to film there, as it involved the use of explosives. The city was incredibly generous, and we finally got permission to go inside. So we all got to see and experience the inside. The Statue of Liberty is set up as a huge watchtower that monitors the entire island. There's no need for barbed wire or anything like that. Because it's an island in itself, it's protected from the outside world and can use the natural resources as they are."

---In addition to writing and directing the film, your husband John is also in charge of the music. Tell us about his musical talent.

Barbeau: "I can't read or write music, so I rely on my ears... Whenever I get an idea, I immediately go to the piano and start playing. So I end up in the studio with someone, messing around on a Moog synthesizer, It seems like he does it however he likes. For example, he thinks that this part needs strings, or this part needs trumpet, make this part louder, add a beat, etc. My friend would program that into the Moog. For "Halloween," they named it the "Bowling Green Philharmonic Orchestra," but that was actually John and the Moog in the studio. It's about synthesizers."

Maggie
ADRIENNE BARBEAU
アドリエンヌ・バーボー

---How did the two of you meet?

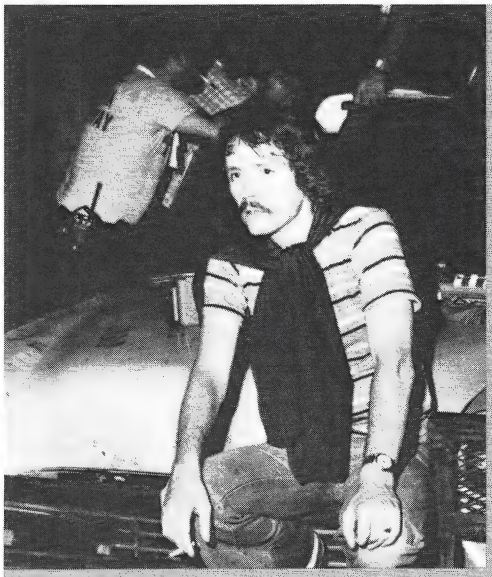
Barbeau: "John knew me from 'Maude,' so he included my character in the film. We just worked together before we met personally." After that, for many years, I was against marriage.

---It seems like that happened. Why?

Barbeau: "My parents failed at marriage. Ultimately, they were afraid of marriage. ... To me, marriage felt like the end, not the beginning. This was my own fear, and a preconceived notion. I didn't believe that I couldn't be a part of society unless I was married. John was the same, and he was the only person I could confide in about those feelings. Plus, my work was more important."

---Speaking of work, do you help John with his work a lot?

Barbeau: "Sometimes... when I'm stuck writing lines... what would you say in this situation? Like..."



Directed by
JOHN CARPENTER

ジョン・カーペンター

"Escape from New York" is the seventh film directed by John Carpenter. While studying film at USC, he won the Academy Award for Best Short Film in 1970 for "The Resurrection of Broncho Billy." Other works include "Halloween" (the highest grossing independent film), The Fog, and Fortress Police.

---John, where did the original idea for "New York..." come from?

Carpenter: "When I came to New York, I saw a movie called 'Farewell to Wolves'. I wondered if I could make a movie set in New York, something that had never been done before... I wrote the script six years ago, in 1974, and it's been sitting there ever since."

---This film seems to portray New York in a negative light. Do you dislike New York?

Carpenter: It's not that I dislike it, but it's just that the geography of the island gave me an interesting setting... That's all. It's surprisingly easy to cut off ties with the outside world here. What's hanging there are a bunch of bridges and tunnels. Boom! If you cut them off, it'll look like this movie."

---How did Farewell to Wolves influence this film?

Carpenter: "I wanted to take the harshness of New York, the fierceness of society and violence, and throw those things into the framework of the future. What would really happen in a situation where everything has become so tense? But there's also a lot of humor, and it's a lot lighter than the first draft, so some parts may seem a little out of place now, but in terms of balance, it's just right. I mean, it's not all hard stuff, you know..."

---You've made some very scary films so far, but what do you think makes them so appealing to audiences?

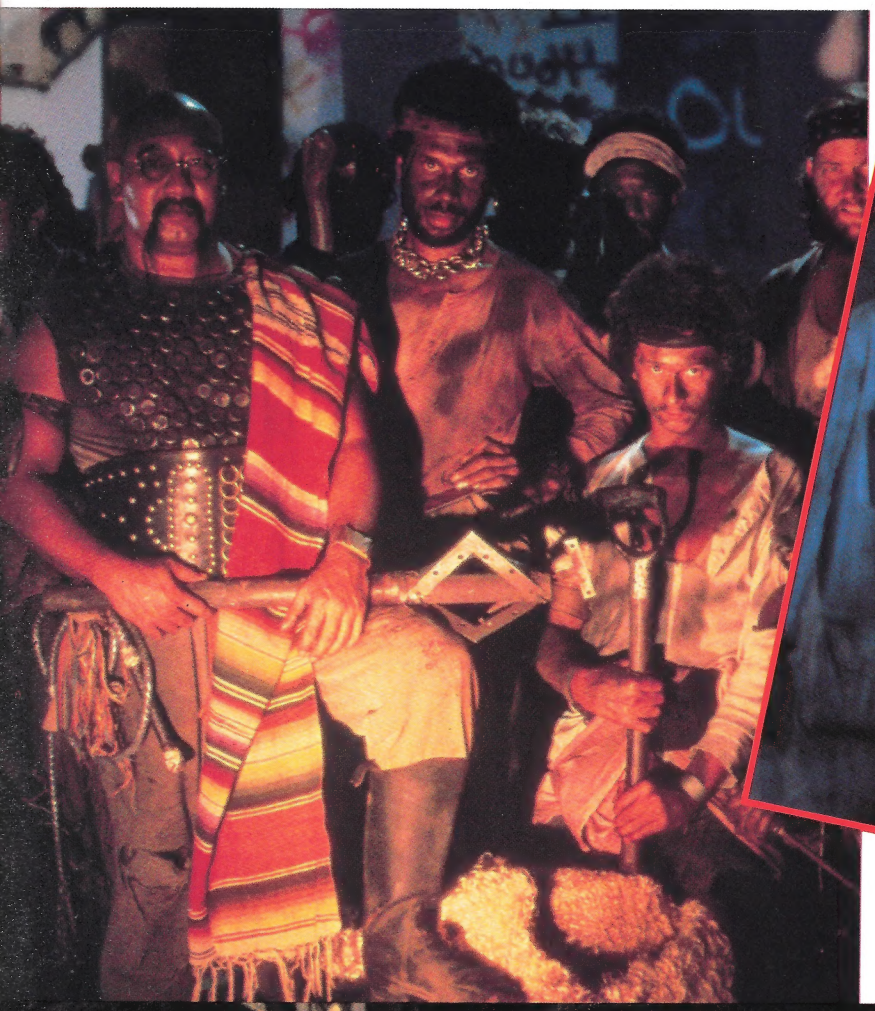
Carpenter: If you look back at the history of film, as you know, there is a certain social situation behind the birth of these kinds of films. There are elements of society that seek an outlet in those films. For example, in the 1950s, science fiction films were made in great numbers, and horror films were made to rival them. Suddenly, there were movies about the atomic bomb and UFOs, and this is also related. In other words, it is a shared experience. It is a way of mental cleansing in the theater. It is an escape from reality. Reality is not the most important element. It's a part of it, but it's not the whole. Film is also like an amusement park ride."

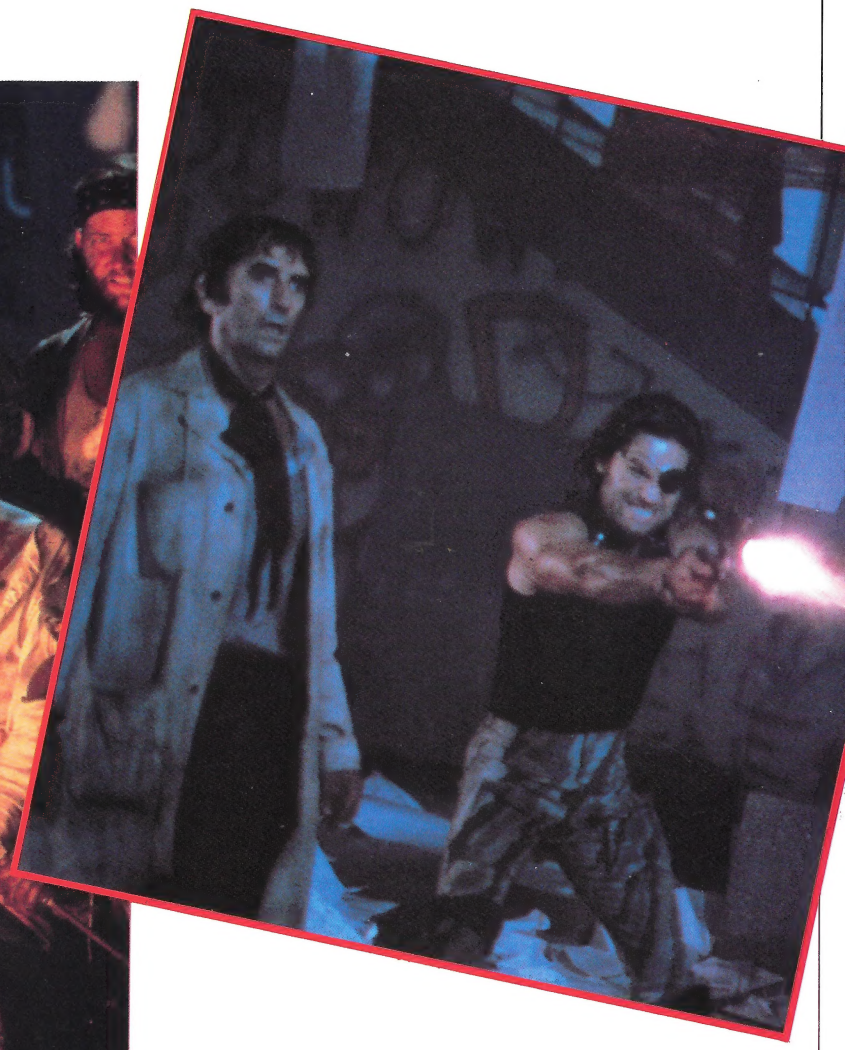
---You burst onto the Hollywood scene like a comet. Who was your biggest influence?

Carpenter: "I went to film school and studied a variety of films by a variety of directors. After that, I think I've probably developed my own personality and sensibility, whether it's Howard Hawks, Hitchcock, Orson Welles, or Griffith. For the most part, my films are born from my own ideas. With a few exceptions..."

---Hitchcock has influenced many young filmmakers. I'm sure you are no exception. What have you learned from the master?

Carpenter: "I think what everyone learned there was the technique of montage, and the ability to combine separate shots and create a unified effect. The best example is the oft-used shower sequence in Psycho. There's nothing particularly special about the scene up until the point where a woman is killed, but if you look closely, you'll see that it's made up of really short shots spliced - together to create a unified mood. I think that's something that Hitchcock brought to film."





スタッフ

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　　ラリー・フランコ
監　督……ジョン・カーペンター
脚　本……ジョン・カーペンター
　　ニック・キャッスル
音　楽……ジョン・カーペンター
撮　影……ディーン・カンディー

キャスト

スネーク……カート・ラッセル
大統領……ドナルド・プレザンス
デューク……アイザック・ヘイズ
ホーク……リー・バン・クリーフ
キャビー……アーネスト・ボーグナイン
ブレイン……ハリー・ディーン・スタントン
マギー……アドリエンヌ・バーボー
モーリン……シーズン・ヒューブリー

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Written by……JOHN CARPENTER
NICK CASTLE
Music by……JOHN CARPENTER
Director of Photography…DEAN CUNDEY

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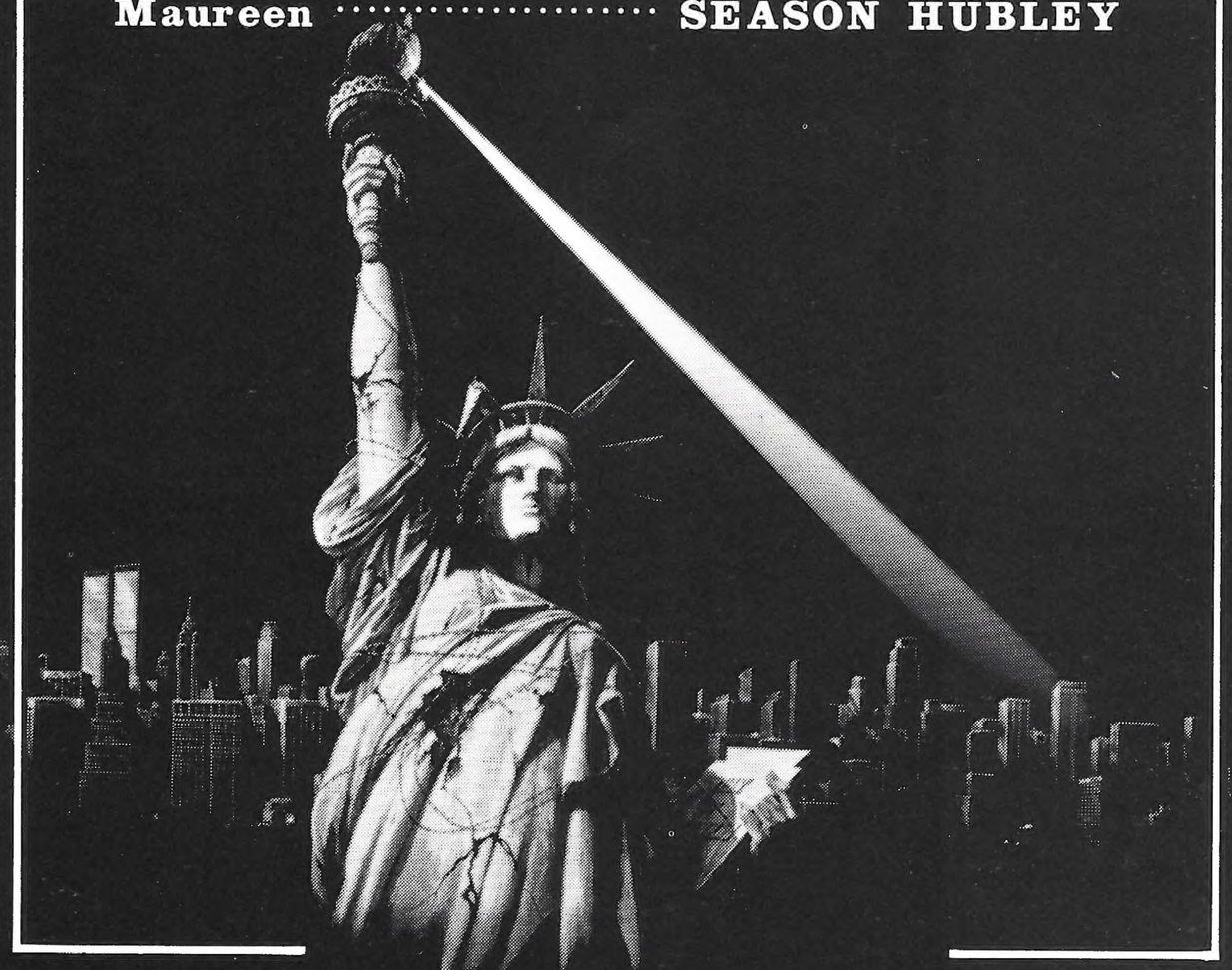
President……DONALD PLEASENCE
Duke……ISAAC HAYES
Hauk……LEE VAN CLEEF
Cabbie……ERNEST BORGNINE
Brain……HARRY DEAN STANTON
Maggie……ADRIENNE BARBEAU
Maureen……SEASON HUBLEY



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